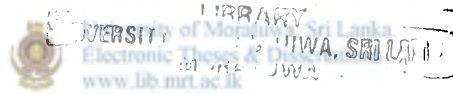# THE FLAVORS OF SPACE IN ARCHITECTURE
A study of its adaptation in spatial progression

A dissertation presented to the department of architecture, university of
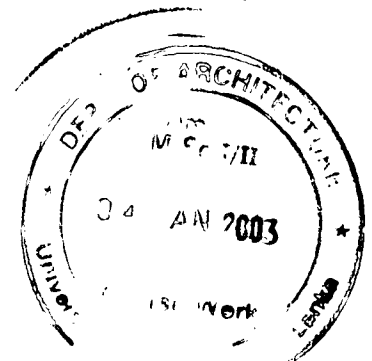Moratuwa as part of the final examination in M.Sc(architecture)

H.B Sandirigama
2003

ABSTRACT

The emotions of man are directly linked with art which of course is an expression of human sprit. By contemplating life and nature an artifact is derived by the artist. This involvement of human emotions in the making of art is clearly seen in the artifact, where the gestures of human feelings become a permanent motif, a flavor.

Architecture falls into that category which is identified as art forms. It concretizes human emotional responses to the stimuli of his environment, where a flavor essentially is generated. In the hands of the architect, hollowness or spaces are molded and charged with a flavor. However, architectural experience is a dynamic one of syntax of spaces rather than that of a single, isolated and static one. What is of importune in architecture is how the casual perceiver, the percipient is taken through the syntax of spaces. In this context where the experience of flavors in architecture is taken into Account the relationships of flavors and the transformation from one flavor to another in a building becomes far more crucial. With the correct and skillful handling of flavors, the orchestration of a spatial progression is dramatized and filled with excitement and novelty.

In the modern society, man is living a routine rather than a life. The monotony of life may lead him into hazardous situations. The importance of art forms is brought into light as they could break the monotony of life. Further to this, it can be stated that since it is the living environment of man which becomes an artifact with it, a work of architecture becomes crucial than any other.

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INTRODUCTION

Topic explanation.

Architecture is the art of space. In architecture, stimuli assimilated from the living environment are transformed into aesthetically pleasing and meaningful spaces by molding them in various ways. However, a single space alone may not be sufficient and meaningful. Even if it is meaningful, it may not be the meaning of the entire building as buildings are portfolio of spaces. A single space of a building in this sense is akin to a mono-toned sound of a musical composition. Therefore spaces of buildings are bound together to arrive at a meaningful composition or an articulation of spaces. Such a composition is rhythmic ordered and aesthetically pleasing. In this context, architecture is defined to be the orchestration of spatial progression.

In a society where the general public is burdened with poverty destitution and corruption, the role of architecture is negligible. Assuming such social disorders do not exist, it can be stated that architecture arouses sensations and please users. Consequently, a potential wisdom seeker or a percipient who has the most appropriate mindset will step beyond mere appreciation. The experience itself will facilitate him in exploring wisdom, which seems to be the ultimate intention of architecture.

In creating architecture a multitude of design strategies are exploited. A work of architecture possesses a specific scale and a set of proportions; a selected color scheme and thus a specific language; which conveys the meaning of the building. The human expressions which are a response to external stimuli owing to such parameters becomes a permanent and conspicuous theme in the space; termed to be a flavor of the space. — Justify, references?

Flavors play a prominent role in the orchestration of spatial progression. They could be exploited in various manners to dramatize the experience of the spatial progression. In this study; it is exploited to study the role of flavors in spatial progression.

Importance of the study.

Based on the assumption established in the topic explanation, it can be stated that experiencing a building is a process by which the life of the percipient is dramatized and provided with excitement. The flavors of space enhance this experience and make it far more subtle and memorable.

In this context; it is conspicuous that the lifestyle of man was enlivened by architecture and other art forms as well. Since ancient times this has been

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exploited in breaking the monotony of human life. However, with the social change the entire situation changed. In the modern society man has to work at least eight hours a day five or six days a week throughout the entire year. He rarely has time to sit back relax and enjoy a work of architecture. Most contemporary architects seem to neglect the concept of flavors in building design making the situation worse in a period of time where such fine buildings are a pre requisite. This study in this context will be an effort to resurface the concept of flavors and its effect on spatial progression, which will contribute to the upholding of architecture and indirectly to the well being of the entire society.

Because of the resurfacing of the concept of flavors, a building may become a fine work of art. The importance of a building becoming a work of art is further enhanced since with this kind of a concept the living environment of man could be turned into an artifact, which is quite different from experiencing a work of art at a gallery or at a theatre. Such an environment will make man look at the world in an artistic point of view, developing his intellectual, which is almost entirely forgotten in today's' society. The importance of this study will be enhanced as it brings into light the way by which such a fine living environment is created.

Intention of the study

The intention of this study is to identify study and document the ways and means of exploiting the flavors of space in creating fine spatial progressions. It will be a mini portfolio of design strategies, which could be used in handling the flavors of space in creating a spatial progression.

Methodology

This study will initially concentrate on identifying and evaluating the prevailing theories by means of a literature survey on flavors of space and spatial progression. By the evaluation of above, a theoretical frame is to be formulated about the said.

Case studies in the local context are then evaluated on the theoretical frame thus formulated identifying the manner by which flavors of space are exploited in making the spatial progression subtle. Finally the findings will be developed into a mini portfolio of design strategies.

Scope and limitations

The study will focus its attention on the buildings of local context in the first place since they could be properly evaluated by practical experiencing of their architecture and also because could make the reader understand clearly.

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The study will further focus its attention on public buildings as they are accessible to all the strata of the society taking into account the fact that as established in the topic explanation, architecture is for the well being of the general public.

insufficient reasoning to "establish"

too reasoning

In a building, there could be more than one path of progression. One of these will be the major path of spatial progression that leads to the major space while the rest will be secondary. In this study the major path of progression; unless for special reasons; will only be studied.

Perception of flavors is highly dependant upon the individual. The culture of the individual, the sociological back ground in which he is brought up, the period of time and so forth will determine the perception of a flavor by him. In this study; the perception of flavors; which is a separate field of study; will not be discussed in detail to bring down the study to a manageable level within the given period of time.

CHAPTER ONE
Flavor- the contexuality of architecture

1.1 Art; the east and the west

East Asian thoughts were cultural results, which proceeded for centuries. The various religious phenomena were evolved throughout the history and this caused a culture vividly spreaded over the East Asian region. It is fundamentally impossible. Therefore to assume that there is a single form that is to be called the culture of the East Asia.
[Tsuda; 1976:178]

Nataraja- The symbol of activity in Hinduism. Fig:o1

However; the cultural variety of East Asia has a deep underlying philosophical basis that seems to be common. It is conspicuous that the objectives of the east are mixed up with the essence of religions especially that of Buddhism as a universal religion; with other influential religions in the region, such as Hinduism; confuciousism and so forth.

The essence of all these religions led to the realization of the continuous circle of life. Life-death-life or 'sansara'; the final governing factor of life. Owing to the realization of sansara the spirit of the easterner developed in a non- materialistic way. Life patterns that are contemplative were appreciated and being close to nature and being close to universal law is motivated and the philosophical basis for the art of East Asia is thus formed.

Consequently, the art of the East Asia became conventional by the definition itself and thus nature became easily perceived and understood.

"It should be hardly necessary to point out that art is by definitions essentially conventional [samkotika] for its only by convention that nature can be intelligible and only by signs and symbols, rupa, pratika, that communication is made possible"
[A.K Coomaraswami; 1956:24]

The religions of the East has the intention of developing the spirit of man. The resultant of this spiritual development is reflected in the art of east; of which's purpose is to heighten the state of man into the highest possible level by resolving his ordinary state of living problem.

"Life itself-the different ways in which the difficult problems of human association have been solved-represents the ultimate and chief of the arts of Asia; and it must be stated once for all that these forms assumed by this

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life are by no means empirically determined, but designed as far as possible according to a metaphysical tradition, on the one hand comfortably to a derive order and the other with a view to facilitate the attainment by each individual of approximate perfection in his kind"
[A.K Coomaraswami; 1956:36]

The art and philosophy of the west on the contrary consists of many conflicting and controversial trends of thought, which appears to be unified materialistic and positivistic. The western philosophy explains man to be engaged in three basic conflicts.

     a. Against nature
     b. Against other men
     c. Against himself [Russel; 1951:18]

The phenomenon of trying to control the nature has developed a materialistic streak in the western culture; which thus developed a distinctive a tradition of art. However; irrespective of the contradiction between the underlying philosophical basis; the art of the west also has an intention similar to that of the eastern art.

Rhythm; a parameter common to all arts. Fig: 02

For an example; Tischben states that art of museum like the Vatican was a great school for the spirit; where the people were taught to behave morally and kings to govern wisely, while Schlogel called the artist the higher spiritual organ of humanity.

It could be stated in this context, irrespective of the philosophy of origin; art has the intention; and serves the human race as a facilitating factor in uplifting the state of man.

With art; the intellectual of man kind is enhanced and efforts are made to resurface the reality of life. On the other hand it is conspicuous that art is in a constant search for an artifact that will not be limited by culture; time or any other artifact, a universal artifact.

1.2 Art and aesthetics
Possibly because of its elusiveness, there seems to be many definitions for art. Definitions such as art is imitation, art is dream, art is impression, and art is expression denotes that art is a distinct expression of human spirit. This link between art and human emotions has been pursued by the definition as

"art is the creation of forms symbolic to human feelings [Langer. S.K; 1953:40]. It appears to be an expression of facets of both man and nature as it emerges in man externally as well as internally. In this context art is defined to be

" The study of the cognitive activity that is firstly in viewing life and nature in general and realizing its values in relation to particular values of life, secondly in the creation and appreciation of fine and useful arts and finally in the development of what is known as aesthetic culture"
[Hanumantha, Rao; 1974:60]

In aesthetics; by contemplating life and nature a form is derived, it is the moral, utilitarian and religious interpretation of cultural life, which seems to be a prominent dimension of human life. With a sense of fitness and proportion It could be assimilated in to other dimensions of life.

Art possess the ability of assimilating gesture and communicating what is embodied. The west important factor of art is this capability. This assimilation in to aesthetic form is different from art to art as they each have a particular identification and a different sense of beauty. Aesthetic theories have exploited this basis to define the inherent nature of beauty.

Art is directly linked to human spirit. It is an expression of human emotions. for the greatest example WK.
Fig: 03

1.3 Aesthetic theories

In order to establish a common standpoint in viewing aesthetics an aesthetic theory is to investigate the aesthetic consciousness involved in the process of art and the criteria of art. It has the psychological standpoint such as the imagination and emotions involved in art. There seems to be two sub- divisions in aesthetic theories. The first deals with the theories and concepts of art and the other subdivision deals with the application of theories in evaluating works of art.

"The philosopher wishes to describe aesthetic experience in its most general terms, so as to discover its precise location; in the human mind; its relation for example, to sensation, to emotion and to judgment. This task he conceives of as a necessary preliminary to any discussions of the significance and value of art"
[Scruton, R; 1979:02]

An aesthetic theory does not merely describe theories and concepts. Nor does it deal only with the subject of common understanding. The task of an aesthetic theory is to make explicit the knowledge of what is discussed in art. It describes the intangible components of it.

In this context; it could be stated that the aim of an aesthetic theory is to discover the value of art. The only account on which the value of art depends is the aesthetic experience; the experience of absolute beauty that has a universal validity.

1.4 The theory of Flavor

The aesthetic theory of the east mentions sixty- four forms of art; which could easily be put in to secular as well as religious functions. In the both, the religious and the secular, the sense of beauty is finally expressed, in every aspect of life, by harmoniously them together. Beauty is thus expected and pervaded in every aspect of life. To the eastern theory of aesthetics, each of there art forms could possibly be assimilated in to others as well as to other forms of spirit such as logical activity, economic activity and so forth, without violating the integrity of each.

Both in the creation and appreciation, art involves contemplative satisfaction being a symbol; concrete content is directly brought in to the mind of the percipient by it. Art has a social function; not to mention the intention to show some thing for universal enjoyment irrespective of the fact whether it is drama; poetry or music. This aesthetic symbol is identified by the theory of flavor; as always combined with the mood or permanent mood. The possible dominant moods of an ordinary secular man would be love, delight; heroic and so forth.
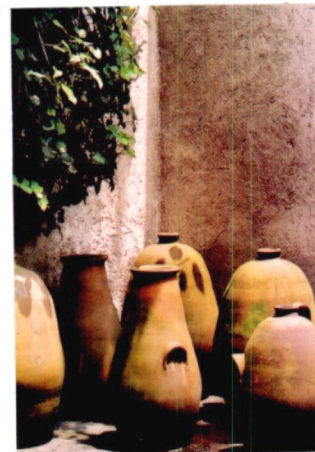
Beauty is expected and pervaded in every aspect of life. [Fig: 04]

Almost all these are solutions to issues. They should accordingly be realized and the motifs should be released accordingly for the percipient to gain what expected. A possible issue that one faces would be regarding the pleasure of love or ones pleasure of enjoyment or a need of peace. These could be the main motifs and others could possibly be secondary; such as attaining something as a goal [heroic] or to keep someone away from [odious] or to make a man disciplined [Devotion] and so forth.

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1.5 The definition of flavor

"Art is an expression informed by ideal beauty"
[Coomaraswami, A.K; 1956:37]

The word ideal in the above quotation contains a deep meaning. The essence of moral, religious and utilitarian aspects, which imprints to the minds of the human race, by way of worldly life is consisted in it. What is dominant in the mind will always be with these imprints on ones life. What is released in solving the problem will always be the same; which has to be aesthetically represented in art what is represented may be considered a harmonious resolution by having an intelligible and sensible meet in the common unity of all the other forms that could not be thought as existing in itself outside and apart from others. In this context; four conditions are identified in the theory of flavor as the most essential basics for the justification of any art. This provides justification for art with reference to use or value by pointing out that it sub serves the four purposes of life as

1.5.1 Right action
Right action refers to the justification of work of art, which should suit the time. It should have solved a problem from which the human race has suffered with reference to the moral, religious and utilitarian aspects of life, where the artist, in the productions of art, has knead with ethical considerations.

1.5.2 Pleasure
It is the pleasure of appreciation of the work as a community.

1.5.3 Wealth
Time should not be a limiting factor for the artifact. It should be applicable to all times in which context time is considered not as a quantity but a quality.

1.5.4 Spiritual freedom
It is the experience of absolute beauty that releases the permanent motif in solving the problem.

The first three of these represent the approximate end of life and the fourth the ultimate. Similarly, a work of art is determined regarding the immediate use, proximately and ultimately regarding the aesthetic experience. In this context the absolute beauty in an art is defined in the principle of 'Flavor' as

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"Art is the creation of individual and unique forms of human feelings at all levels, stages and phases in the adventure of life- technological, political, moral, religious, philosophical touching all without tethered by any such creation and has in it the quality of compelling the creation of these forms in whosever that takes the attitude of the creator"
[Hanumantha.R; 1974:48]

The phrase ......"the creation of individual and unique forms of human feelings....." implies that in an artifact human feelings become a gesture. This gesture of human feeling is the permanent motif and the nine emotional conditions or permanent motifs which may constitute the burden of a given work, namely are erotic, delight, heroic, odious, furious, pathetic, wondrous, peaceful and devotion. These in turn are the vehicles of specific flavors, or emotional coloring that correspond to romantic, joy, bravery or effortful, destruction or repulsive, scary, sad, amazement, tranquility and spiritual.

True art leads to spiritual freedom by way of pleasure.
Fig:05

However; the authors hold the opinions that these may not possibly be applied directly in to architecture, as their sense of beauty is different from each other. Therefore they will not be elaborated in this literature. Yet; it should be mentioned that in any work of art one of the permanent moods; as it applies to the said; constitute a master motif to which all the others are subordinate.

1.6 The tasting of beauty or flavor

Aesthetic experience in generally is the experience of flavor, the immediate experience of an emotion through a –process of imaginative identification involved in generalization of the emotion and the self. The absolute truth, love and beauty of a work of art is dependent upon the culture, beliefs and the nature of perception of the percipient; in relation to which the experience is grasped by him. The percipient conceives neither the reality nor the non-reality; but an intentional object that constitutes his perception of the symbolic expression.

Perception of flavors is dependant on culture and may others.
[Fig: 06]

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However; it should essentially be mentioned that this consciousness is not a state of illusion either. With the help of his senses; namely sight hearing and touching the expressions of forms or gestures are perceived, persuading the mind to contemplate.

"Not particularly emergent; in perception in which consciousness has the form' I know that there is a such and such, there is a clear distinction between the knower and the known and the percipients' natural ego is said to rise above the object and to be emergent. It images in to a consciousness of itself in its relation with its objects". reference ?

Akin to the original infusion arose from a self identification of the artist with the appointed theme aesthetic experience in this context may be termed a transformation not merely of feeling but equally of understanding a self identification with the form depicted. In other words esthetic experience arises from the percipient self identification with the pre seuted matter. Precluding the aesthetic experience Coomaraswamy states

"Flavor is tasted by man having an inmate knowledge of absolute values in exaltation of the pure consciousness, as self luminous in the made at once of ecstasy; and intellect, void of contact with things knowable, twin brother to the tasting of Brahman where of the life is a super worldly lighting flash as intrinsic aspect in individuality'
[Coomaraswami, A.K; 1956:61]

Somewhere between the two lies the aesthetic experience. Experienced fully and intensively beauty is termed to be the spiritual freedom. The emotions felt whatever would it be love, fear or anger a feeling of great serenity accompanies the spiritual freedom.

1.7 The typology of flavor.
In the architectural space, could be a multitude of flavors that are scattered in a diverse spectrum. These flavors, being a subjective attribute of space are quite hard to grasp. However, as discussed throughout this study, they could be exploited in creating a subtle spatial progression. In this context, arises the need to classify flavors on a properly established basis to facilitate designers and for academic purposes.

1.7.1 Basis for the classification.
There could be a number of ways of classifying the flavor of a space, owing to its elusiveness. For an example, one may decide to classify flavors on the basis of the perception, while another may be compelled to use his past experience as the basis. However, as the aesthetic experience is dependent upon the personality of the casual perceiver, (De Silva, Nalin;

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1999:70, 71) the five prominent factors that contribute in the development of the personality of the percipient will be used as the basis for classification, in this study. However, it is frequently observed that these types juxtapose with each other.

1.7.1.1 Regional (contextual) flavors.

There may be flavors that are specific to a certain physical context. It will be one of the key factors that generate the identity of the region or the physical context. Inspired by the sea shore, the architecture of the coastal region for example is inherited with a flavor specific to the region. [Fig: 07]
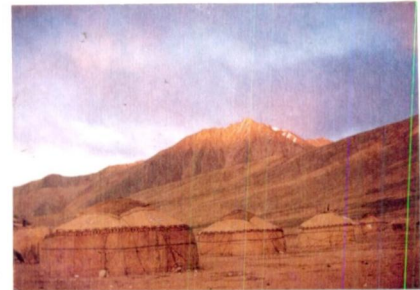
1.7.1.2 Cultural flavors

The Kovilas of Sri Lankan Hindus are observed to possess a distinct flavor. The main space of a Kovila, for an example, is in most of the instances gloomy, scary and dominating. This flavor is a result of the Tamil culture, which intern is a result of Hinduism. Not only in the Tamil culture, but also in many instances a culture is in a position to uphold a specific flavor.
[Fig: 08]

1.7.1.3 Functional flavors

The third source of a flavor is the function of the building. A shopping arcade properly used has an inheritant flavor. The spaces of a housing scheme in addition could be termed as one with a functional flavor.
[Fig: 09]

1.7.1.4 Chronological flavors

The style in architecture changes chronologically. What is popular and considered to be the latest will be obsolete tomorrow. In the history of architecture, many such styles have passed away leaving traces. The flavors of such chronological orders are termed as chronological flavors.
[Fig:10]

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1.7.1.5 Architects vision generated flavors.

An architect always holds a vision on a given situation. Consequently, he may even realize that his vision on the said is important than any other in designing for the given situation. In such a situation, the flavor of the building will be generated by the vision of the architect.[Fig:11]
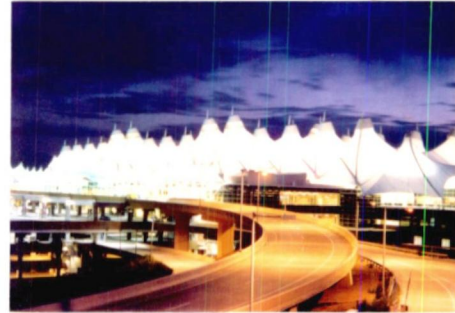
1.8 Architecture as a work of art.

Architecture is not mere building construction. Quite simply, a building could only be termed as a work of architecture if it is raised up to the level of a work of art. It essentially expresses the deep end of the mind of the creator. An architect being a sensitive and subtle man interprets his experiences gathered in observing the humane struggle for survival, in an intelligent manner through a certain accepted process. This brings meaning to architecture.

Under meaning of architecture, it could be identified how the essence of the thoughts of the creator are symbolically represented in the theme of the work of architecture. Analyzing this relationship between man and the work of architecture, human attitudes towards the world could be identified.

There may be many functions of art. It facilitates the upholding of the human intellectuality and it solves human problems. It eradicates the boredom of the life of mundane man. There could possibly be many such other functions. What ever would the function be, an artifact is capable of generating a flavor. Architecture two generates a flavor, which could be specific to the given situation. Which ever would it be, an architectural space is nourished with a flavor. In this context, it can be stated that the making process of architecture, its relationship to human thinking and the generation of flavor is similar to that of any other form of art. On these grounds, architecture too is considered to be an art.

"Architecture can be understood as an art because its essential components tally with the components of any work of art. It is an art because it is an effective medium of expression. It is an art because it communicates symbolically rather than directly. It is an art because symbolical communication addresses itself to the supra conscious levels of the mind." (Hanumantha, Rao; 1974:123)

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CHAPTER TWO

Spatiality of architecture

2.1 The concept of space

"All nature is based on two things. There are bodies and there are emptiness in which these bodies have their place and in which they move" [Lucretius]

In the architectural literature, many definitions of space are found. To Aristotle it is a container of things; a sort of successes ion of all-inclusive envelops from what is within the limits of the sky. Norburg-schultz defines space to be the three dimensional organization of the elements which make up a place. To Joedicke space is the sum of successive perception of places. Paola Partoghesi defines space as a system of places implying that space has its roots in concrete situations.

Gunther Nitschke contrasts Space theories based on Euclidian geometry with this experienced or concrete space. To him, concrete space has a center which is the perceiving man and it therefore has an excellent system of directions which change with the movements of the human body. It is limited and in no sense neutral. In other words it is finite, heterogeneous, subjectively defined and perceived, where distances and directions are fixed relative to man.

Space is hollowness- a container of things. Fig: 12

The out side- inside relationship is a primary aspect of concrete space which implies that space possesses a varying degree of extension and enclosure. Landscapes are distinguished by a varied but continuous extension whereas settlements are enclosed entities.

In a wider context any enclosure becomes a center. It posses the ability to function as the focus of its surroundings. Space is extended from the center with a varying degree of continuity [rhythm] in different directions. Centralization, direction and rhythm therefore are the important properties of concrete space.

2.2 Space in architecture

Many art forms posses spatiality. Sculpture, music, painting or architecture for example offers a possibility to penetration by its spatiality. However;

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other than that of architecture, the spatiality of many art forms are defined from the exterior. They offer only the possibility for mental penetration.

"Architecture is the art of hollow. It is defined both from the interior and from the exterior. Walls have two sides. We penetrate it with our body and not only with our mind"
[Von Mies, Pirre; 1986:101]

For the architect space is a uniformly extended material, which can be moulded in various ways. For him the gap between ground; walls and ceiling is not mere nothingness, but something of great meaning and value. Hollows are intentionally created by him to contain, concrete form is given to space to offer the percipient with hospitality and relative freedom of movement.

He equips the space with the flavor for the enthusiasm of the percipient. To make the spatial progression far more memorable, to make it a dramatic and for the smoothness of the experience of the entire building.
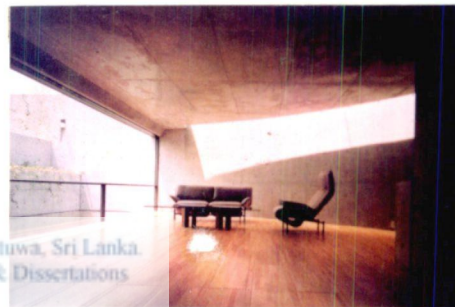
An opposed to other forms of art; architecture offers the possibility of penetration by its spatiality. Fig:13

There seems to be various forms of space. They all lie in a continuum; that has direct experience at one extreme and abstract through on the other. Within this continuum certain types of space could de distinguished, and will be elaborated in the following.

2.2.1 Primitive [pragmatic] space
Primitive space to Relph[1976;08] is that of instinctive behavior and unselfconscious action, in which we always act and move without reflection. It appears to be an organic space, which is rooted in things concrete and substantial. It does not involve any image or concept of space.

Basic individual experience structures primitive space unselfconsciously. Associated with the movement of body and senses, this structuring begins in the infancy. The fundamental dimensions of left and right, above and

below, front and behind and so forth are provided by this structuring. These experiences are common to almost everyone and are a part of basic spatial context of all cultural groups.

2.2.2 Perceptual space

Man has a fine ability to reflect systematically on space and to experience it and encounter it self-consciously. There are several levels of awareness and abstraction rather than a sudden leap from an organic involvement to sophisticated abstractions and self-consciousness.

"The most immediate form of awareness is that of perceptual space. The egocentric space perceived and confronted by each individual"
[Relph; 1976:10]

Perceptual space is the realm of direct emotional encounters with the spaces of the earth, sea and sky. Spaces are grasped not only by our senses. We live in it. Our personality is projected in to it. We are tied to it by many emotional bonds. Space is lived rather than just perceived.

Perceptual space has content and meaning, derived from both humane imagination and character of space. It could not be supported from experience and intentions. It is the telluric space, which is experienced in depth and solidity of the earth.

2.2.3 Existential space

"Existential or lived space is the linear structure of space as it appears to us; concrete experience of the world as a member of a cultural group"
[Relph, E; 1976:12]

Human activities consecutively create and remake existential space. It is *fragmented* not a passive and it is the space where human intention inscribes itself on the earth. In doing so; significant patterns and structures through the buildings of towns, villages and houses and the making of landscape are created unselfconsciously. *or is justifiable* .

Existential space is inter subjective and therefore is amendable to all the members of a group in concern. The meanings of existential spaces are those of a culture as experienced by an individual. However; in most cases existential space and perceptual space tends to coincide.

The experiencing and creation of existential space is an unselfconscious process; Where deliberate reflections or a pre-arranged plan are not involved. It takes place in the context of the complex range of significance of various spatial elements. existential space is meaningful within one

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cultural group, yet it does not imply that it is communicable to other cultures. Not only culturally defined; it is also difficult to be experienced by other cultures.

2.2.4 Architectural space

The human image on the environment is comprised of wishes and dream. In order to realize such wishes and dreams the environment is changed by man. In other words, architecture concretizes an image which goes beyond the already existing environment, reflecting a wish to improve mans condition. The concrete structure of the environment thus determines mans existential space. Consequently a feed back is created by the wishes and needs of man. The relationship between man and his environment in this context is termed to be a two way process. Architectural space is a concrete physical aspect of the said process. Architectural space, in this context is defined to be a concretization of existential space.[Norburg-Schultz;1971:37] although formed on and contributing to unselfconscious spatial experience; architectural space involves a deliberate attempt to create[Relph.E;1976:22]

Architectural space may contain a flavor and a variety of expressions which initially are concerned with the imaginative experience of space. Human ability to create architectural space is highly dependant upon the individual genius, whereas the flavor of it may arises from a culture. The possibility of achieving them appears to be greatest where abstract ideas of space are most highly developed.
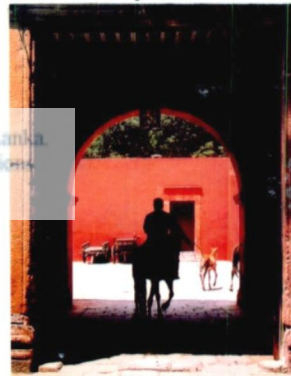
Architectural space involves a deliberate attempt to create
Fig: 14

Norburg- Schultz [19781:39] states that; as it concretizes as a public existential space which includes a number of private existential spaces, architectural space is a symbolic form that mediates the higher objectives of mans world through certain structural similarity whereby the places; paths domains and levels of existential space find their concrete physical counterpart a feet which follows logically from the discussion of existential space. Creating on architectural space in this context means integrating an intended form of life in the environment.

2.2.5 Cognitive space

"Cognitive space consists of the abstract construction of space derived from the identification of space as an object for reflections and the attempt to develop theories about it"
[Relph, E; 1976:24]

It is understood that cognitive space is a homogenous space with equal value everywhere and in all directions. It is neutral and uniform. *Inadequate reasoning.*

2.2.6 Abstract space

Abstract space allows explaining space without unnecessarily founding those descriptions in empirical observations by being a space of logical relations.

"The points and lines of the geometry are neither physical nor psychological objects. They are nothing but symbols for abstracted relations"
[Casier as quoted by Relph; 1976:12]

All the concreted differences of our sensory experiences are eliminated in abstract space. In this type of space places are just points; symbols which constitutes one element within the overall system of abstract elements.

2.3 Spatial organizations

As discussed up to this point space could be categories according to human perception of it. Among these architectural space holds a significant as it is created with a deliberate attempt. Among such created spaces will be spaces specifically created for human habitation, human socialization, human relaxation and so forth. These could be sensitively and subtly handled to arrive at a spatial composition. Such a spatial composition or a spatial organization should ideally have an order. However; order alone may not be sufficient. There should exist diversity along with order.

"Order without diversity can result in monotony or boredom. Diversity without order can produce chaos."
[Ching. F.D.K; 14979:332]

Created accordingly such a spatial organization may pose a distinct character and spatial properties. They all are in a position to create spatial relationships which in turn are contributing to a spatial progression.

2.3.1 Centralized organization

A centralized organization is concentrated and stable. It may consist of a number of secondary spaces grouped around a large and dominant central space, which generally is regular in form. It may be large enough to gather a number of secondary spaces around the perimeter of it.

The secondary spaces may or may not be equivalent to one another in size; form and function. If they are equivalent; it will create an overall configuration which is regular geometrically and symmetrical about two or more axis. On the other hand the secondary spaces may differ from one another in form and size responding to individual requirements of function, thus expressing their relative importance or acknowledging their surroundings. This differentiation among the secondary spaces allows the form of the organization to respond to the environmental conditions of its site.

A centralized organization is inherently non-directional and introverted. Therefore its conditions of approach and entry should be specified by the site. The entry to a centralized organization could be suggested also by the manner of articulation of one of the secondary spaces.

Fig:15

Circulation and movement within a centralized organization could be radial, loop or spiral in form. However; this pattern most probably terminates in or around the central space.

2.3.2 Linear organization

A linear organization consists of a series of objects which could either be related directly to each other or be linked by means of a linear space that is separate and distinct.

A linear space may contain repetitive spaces those are similar in size form and function. On the other hand it may contain a single linear space that organizes a series of spaces along its length. These spaces may differ in size;

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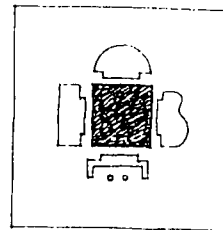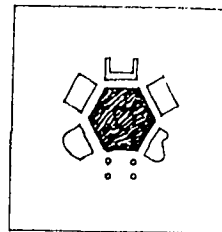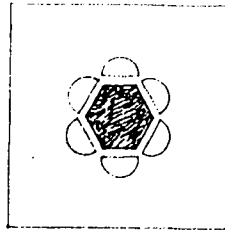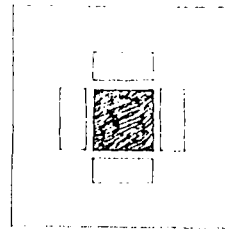
form or function. In both cases each space along the sequence has an exterior exposure.

Spaces which are functionally or symbolically important which have their importance articulated by their size and form may occur anywhere along the linear organization. Its significance could be emphasized by its location. It could be placed at the end of the linear organization; offset from the linear organization or of pivotal points of a segment linear organization.

A linear organization is inherently directional. It signifies movement; extension and growth. It should therefore terminate by a dominant space or form or by an elaborated or articulated entrance or by merging it with another building form or the topography of the site.

A linear organization is flexible in form and can respond to various conditions of its site. For example it can adapt to change in topography; maneuver around a water body or a stand of trees etc. it could be straight, segmented or c curvilinear.
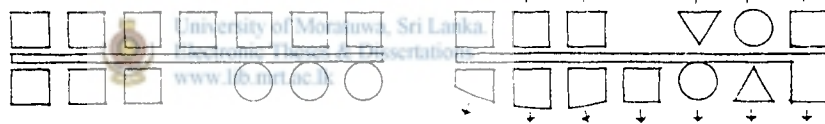
Fig: 16

The form of a linear organization can relate to other forms by linking and organizing them along its path; by serving as a barrier to separate them in to different fields or by surrounding and enclosing there within a field of space.

Linear organization when curved and segmented tend to enclose a field of exterior space on their concave side and orient their spaces towards the centre of the field. They appear to front space on their convex sides excluding it from their fields.

2.3.3 Radial organization
A radial organization is a combination of elements of linear and centralized organizations. It consists of a dominant central space and a number of linear organizations that extend from the central space in a radial manner. A radial organization is an extroverted one that reaches out to its context attaching itself to the features of the site with its linear arms. [Fig: 17]

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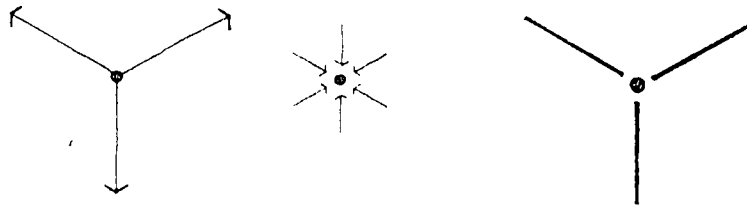
The central space of this kind of an organization is regular in form. The spaces of the linear arm could also be similar to one another in form and size, thus maintaining the overall regularity of the organization. On the other hand the radiating arms could defer from one another responding to the function, context or individual requirements.

2.3.4 Clustered organization

A clustered organization consists of repetitive cellular spaces which have a similar function and share a common visual trait such as shape or orientation. It depends on proximity for the relationship among spaces. Spaces which are dissimilar in size, form and function are acceptable within a clustered organization. However; they have to be related to each other by proximity or a visual ordering device. These are flexible as they do not originate from a rigid geometrical concept. It accepts growth and change readily without affecting its character.

A set of clustered spaces could be organized about a point of entry of a building or along a path of movement through it. In addition the spaces could be clustered about a large defined field of space or volume. A clustered organization is similar to a centralized organization but lacks the compactness and geometrical regularity. The spaces of clustered organization could be contained within a defined space or volume. The important spaces of a clustered organization should be articulated by its size, form or orientation as there is no inherent important spaces in them.

Clustered pattern

Contained within a space
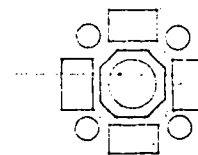
Centralized pattern

Fig:18

A clustered organization could be strengthened and unified by using an axial or symmetrical condition and help articulate the importance of the space.

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2.3.5 Grid organization

A three dimensional grid pattern or field regulates the position and relationship among each other of the forms and spaces of a grid organization. A set of two perpendicular set of parallel lines establish a regular pattern of points at their intersections. Projected in to the third dimension it is transformed in to a repetitive set of spaces.

The organizing power of the grid pattern is a result of a regularity and continuity of its pattern that pervades the elements it organizes. A set or field of reference points and lines in space are established by its patterns. With it the spaces of a grid organization share a common relationship although they may be dissimilar in size, form or function.

A column beam structure is used in architecture to establish a grid. Within this field, spaces may occur as repetition of the grid or as isolated entities. If seen as positive form, these spaces are in a position to create a second set of negative spaces regardless of their disposition. The modular of space of a grid could easily be subtracted added or layered maintaining its identity as a grid and its ability to organize spaces. This formal manipulation can be exploited to adapt a grid form to its site to define an entrance, to define an outdoor space or to allow growth and expansion.
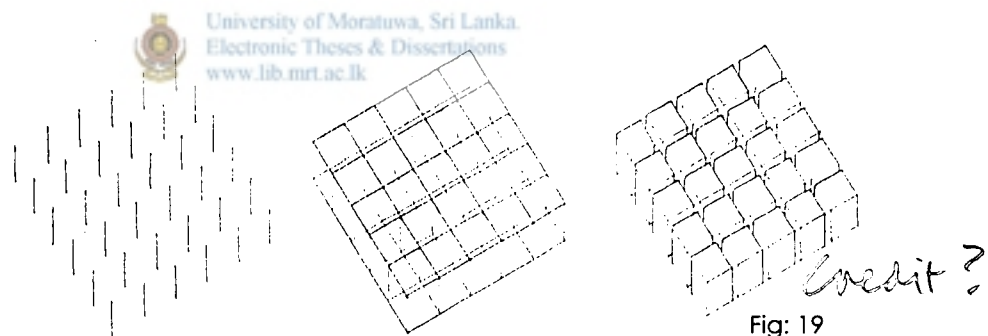
Fig: 19

A grid could be made irregular in one or two directions to accommodate dimensional requirements of spaces or to articulate zones of spaces for circulation or services. This can create a hierarchical set of modules which is different from each other in size, proportion and location. A grid pattern could also be interrupted to define a major space or to accommodate features of the site or its parts could be slided to alter the visual and spatial continuity. A portion of the grid can be dislocated and rotated about a point in the basic pattern. Across its fields a grid can transform its image from a pattern of points to linear planes and finally to volumes.

2.4 Spatial relationships and progression

Neither knowing his limits nor its content in the absence of any external discipline imposed upon the existential space, man is impatient in his

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search for the orientation of his existence in the field of imagination. This made him to learn what orientation he needs.

Primitive civilizations have find terms that express and communicate spatial relationships in this respect, which are not abstract but have direct reference to man himself as well as to his environment. To express his position in the world, man was guided by terms such as above and below before and behind right and left and so forth.

Most of mans' actions comprised a spatial aspect in the sense that the object of orientation are distributed according to such relations as inside and outside far away and close by separate and unified, continuous and discontinuous.
[Norburg-Schultz, C; 1971:09]

The building of spaces was encouraged by this attitude of man and doing so spatial relationships between earth, sky and time were fixed conjecturing his position in the world throughout civilizations.

Thus it is conspicuous that the cognitive concept of space had not been abstracted from the direct experience of spatial relations.

2.4.1 Space within space
The volume of a larger space has the ability to envelop and contain a smaller space accommodating visual and spatial continuity between the two spaces. However; for its relationship with outdoor space, the smaller contained space is dependent upon the larger enveloping space.
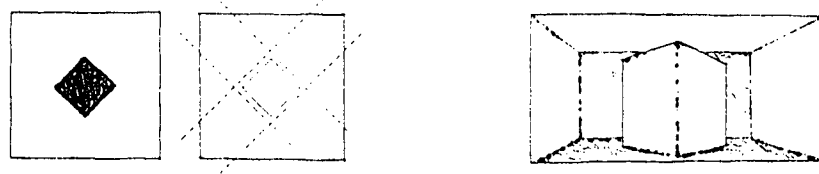
Fig: 20

Even though it is oriented in a different manner, the contained space may share the form of the enveloping space in order to endow itself with a higher attention value, resulting in a secondary grid and a set of dynamic residual spaces within the larger space.

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The form of the contained space may differ from that of the larger space and may strengthen its image as a freestanding object. This contrast in form indicates a fundamental difference between the said two spaces or the symbolic importance of the contained space.

2.4.2 Interlocking space
"An interlocking spatial relationship consists of two spaces whose fields overlap to form a zoned and shared space"
[Ching, F.D.K; 1976:198]

When two spaces are interlocking; the volumes of each space retain their identity and definition as a space. However; there will be a number of interpretations to which the resulting configurations of interlocking spaces is subjected to

1. The interlocking portion of the two volumes can be shared equally by each space.

2. The interlocking portion can merge with one of the spaces and become an integral part of its volume.

3. The interlocking portion can develop its own integrity as a space that serves to link the two original spaces.
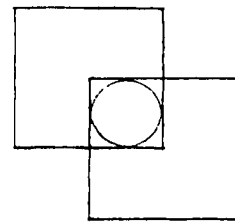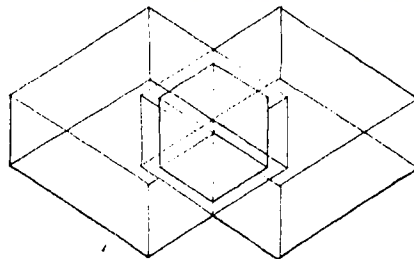
Fig:21

2.4.3 Adjacent spaces
The most common type of spatial relationship is adjacency. With adjacency, each space is allowed to be clearly defined and to respond to its functional or symbolic requirements in its own way. The nature of plane that separates and binds them together will determine the degree of visual and spatial continuity between the two adjacent spaces.

The separating plane may
1. Reinforce the individuality of each space and limit visual and physical access.

2. Become a freestanding plane in a single volume space

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3. Allow a higher degree of visual and spatial continuity by being defined by a row of columns.

4. Be implied by a level change letting these spaces be read as a single volume of space that is zoned into two.
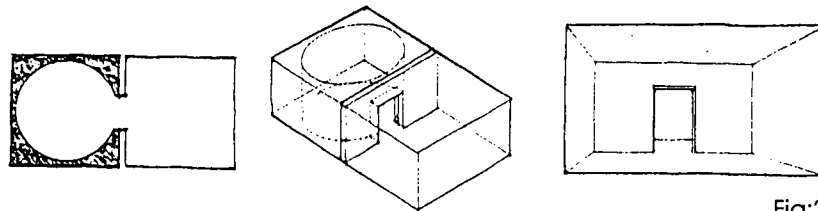
Fig:22

2.4.4 Spaces linked by a common space

If two spaces that are separated by distance needs to be linked or related to each other, a third intermediate space could be exploited. The third space, to which the said two spaces share a common relationship, will determine the relationship between the two spaces.

1. The spaces could form a linear sequence of spaces by being equivalent in shape, size and form.

2. Linking the two different spaces; the intermediate space itself may become a linear, or it may join a whole series of spaces that have no direct relationship with each other.

3. The intermediate space may become the dominant and capable of organizing a number of spaces about itself provided that it is large enough.

4. Solely the forms and the orientations of the two spaces that linked or related will determine the form of the intermediate space.

Relationships are built by reciprocity. Each relationship between two places or between interior and exterior proceeds from two aspects of dependence. Separation and connection is provided by it. In other words, this provides differentiation and transition, interruption and continuity, boundary and crossing. When these systems and elements start to make visible the relationships among themselves, as constituent parts, an order is created. A

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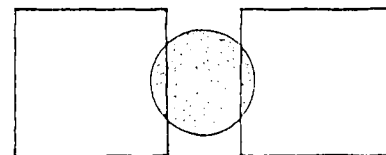
conceptual order that is perhaps more enduring than transient perceptual vision comes in to existence when their relationships are perceived as contributing to the singular nature of the whole. It is the sum of all places; a dynamic field with directions and qualitative properties. It makes the progression of spatial experience possible. . Fig:23
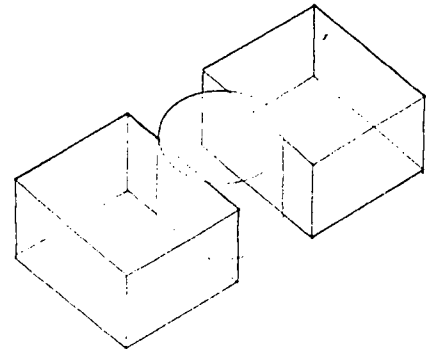
2.4.5 Spatial progression and flavors

Architectures primary objective is to set forth a spatial model of the world to give order to naked space. The ordering of the space signifies employing form to derive from space the invisible relationship that will constitute a transparent order.
[Von Mies; 1986:29]

Architecture is an art of three dimensions. It has become the most pierced and perceived art of form and space. It brings every individual to part take in their contribution as creator inside or as a spectator or out side. Good architecture always has its value in space rather than in form since space is composed of value and form is composed of features.

"Architecture is a spatial art. Form is less the ultimate end to that purpose; but rather a means of conferring upon places and path ways a distinctive identity of arranging places and pathways to be utilized and to create an impression on the mind"
[Von Mies; 1986:101]

"It is mistaken to say that man always is the center of architectural space and to decide that the direction of architectural space. Architectural space certainly exists independently of the casual perceiver and has centers and directions of the own. Space manipulate the man and his functions while orientation and configuration makes him move and to progress"
[Norburg-Schultz; 1971:76]

Architectural space is tied to man and his perception, which could be perceived physically as well as emotionally. The physical perception takes place by way of feelings generated from the interrelationship of objects. A sum of successive perception of spaces is created by bringing the above said two into life through architecture. It links and creates relationships in

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the spatial composition and encourages the emotional and physical movement of man to move along the syntax of spaces. In sensitive and experienced hands this is considered to be the orchestration of spatial progression.

It is a pre requisite for an architect to take into account of the flavors of space in arranging spaces to cerate a spatial progression, as it is quite comfortably in a position to make or mar the said. On the one hand, flavor correctly and sensitively handled will lead to enthusiasm where as, on the other; insensitively and carelessly handled flavors may create chaos and disorder.

One may find a multitude of methods, which could be exploited in organizing the flavors of space to arrive at a fine spatial progression. They either could be ascendingly or descendingly ordered, or they could be contrasted or even they could be organized in a random order, each of these are capable of creating an architecture specific to itself about which the architect should be conscious.

CHAPTER THREE
Foetus of flavor in spatiality of architecture

3.1 The determinants of Flavor.

The grammar of a design, namely proportion and scale color, texture and tone and so forth determines the flavor of an architectural space. These determinants in the final product of architecture unify with each other and with the mind and soul of the percipient to arrive at a appropriate flavor.

Each of these parameters individually as well as collectively contributes drastically to the flavor of a space. However, any of these taken individually in a space is not a flavor.

A color for an example even though it may belong to a certain flavor, does not create the said flavor all by itself. Along with the color, all the other parameters should be handled accordingly to arrive at the desired flavor. However, a single parameter of these handled inappropriately may mar the flavor of the space.

3.1.1 Scale and proportion

Legends have it that Pythagoras found the sound of hammerheads clanging, pleasing and the lengths of them are related to each other in the ratio of 6:4:3. He further experimented with tautly stretched strings of different lengths and ascertained that the strings with their lengths related to each other in the ratios of small numbers are capable of producing harmonious sounds. Greeks had their own explanations for this aspect. True or false, whatever would their explanation be, they found that there was some relationship between length in the visual world and consonance in the audible.

The comparison of architectural proportion with musical consonance howev could only be regarded as a metaphor. Proportion in architecture which is within the grammar of design results from compliance with the principles of number, punctuation and inflection and as far as the normal attribute of buildings is concerned, every fault in proportion can be set down to a violation of one or other of these principles.

The scale of man made buildings may be well related to his scale. Fig:24

The following figure is of a building in which the fenestration violates all the formal canons. Every window is obtrusively an unresolved duality, and they have no punctuation and inflection. In addition, the facade posses an

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inhumane quality as its windows are oblong in a horizontal direction, it suggests that the building is inhabited by creatures that are broader in comparison to their height.

Ideally a building should reflect the perpendicularity of its inhabitant by being taller than its breadth. In doing so a building may be imbued with a humane quality inheriting its flavor with a degree of humanness in which context the same will be easily grasped by and will be far more familiar to the inhabitants.
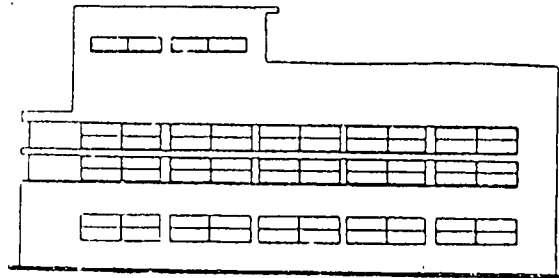
Fig:25

This example shows the relationship between the proportion of man and his buildings. However, the above-explained example only applies to windows, which are the chief symbols of human usage of buildings.

As mentioned earlier, proportion is determined by the grammatical principles, while scale is a matter of inflection alone. However, when scale is achieved in a design the requirements of inflection will only be partly satisfied. Inflection itself secures the organic unity of an assemblage of objects. It endows the solid objects with a degree of sensibility manifested in two ways. The objects in the first place should pose similarity for them to be recognized as a group. Secondly, they should be suitably differentiated expressing their natural difference in status, function and position. In other words, "inflection can only be achieved by similarity associated with difference. But scale is similarity alone. It may be defined as the element of similarity in dimension, which distinguishes between the parts of a building, when the latter have been subjected to the process of inflection. (Edwards, T; 1972:126)

Similar to proportion, it is commonly recognized that buildings should take into account of the scale of the human figure, and should if possible, express it by its own sub divisions.

Creating a flavored space, the flavor of a region for an example, the inheritant proportions of the region shall be exploited, not to mention the humanness of the scale. In a far more direct sense it is stated that anything that gives rise to a distinctive flavor; a culture or a geographical region; is inherited with a specific proportion and scale. It is a part of the identity of

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the said and a contributor to the image of the same. However according to Rasmussen[1964:126] this does not imply that there are certain proportions which are the only right ones for architecture.

3.1.2 Color tone and texture

In examining the generators of architectural flavor, the three important factors of color tone and texture should necessarily be referred to. Not one of them in itself can differentiate one flavor from others, but with in the limitation of each separate space, these factors operate so powerfully that they may do much to make or mar the flavor of a space.

Color is an accent of form. It emphasize the form to an extent which no manipulation of form it self can achieve. Tone also is an accent of form. Colors are due to a qualitative property of form while tone is due to a quantitative. Color is measured by the degree in which the accent of red, blue or yellow or their derivatives are displayed. Tone is totally dependant upon the intensity of illumination and is recognized by the lightness or the darkness resulting there from.

Texture also is an accent of form, and it is one, which form achieves itself. Texture refers merely to structure of a surface which could be smooth or in some measure uneven, rugged or corrugated. If the term color means all the neutral tones, then every building has a color. However, what is of interest of this study is its employment in a purely architectonic sense.

Colors can be used to emphasized or hide.
Fig:26

Rasmussen (1959:215) states, that in architecture color is used to emphasize the character of a building, to accentuate its form and material and to elucidate its divisions. With color a flavor could be made clearer, and it could be exploited in articulating the interrelationships between a series of spaces. With the use of color or a color scheme the chief function of a building could be suggested. Certain colors can make the appearance of a space seem lighter or heavier, large or small, near or distant, cool or warm etc. However, color is not experienced independently but as a characteristic of a material provided the architect has the intention of expressing the true characteristics of it.

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The difference between tone and color is that the former has an accidental element derived from the existence of shadows. A shadow casts a tone over a part of a building, which it affects, which generally is accidental in incidence. Yet tone is permanent as a black or gray surface to any building and this tone is often mixed with color.

It seems quite difficult to differentiate between the impressions of texture and color. Texture of a building surface could be exploited to emphasize or hide the structure. a rough textured surface emphasize the structure while a smooth hides. In certain periods it becomes the tendency to achieve a rough texture while in the others the other. But there are also buildings in which both are employed together to obtain an effective contrast.

Issac states that [1971:101] ".......texture should be in scale with the environment in which it is located and the area to which it is applied" in such a balanced situation the texture itself will contributes in arriving at a flavor that relates to the physical context. A building in the sea shore for an example may ideally posses a texture similar to that of the beach in coarseness so that the buildings flavor is imbued by its environment.

3.1.3 Light and shade

Architectural space exists by the illumination of objects and enclosing surfaces though eco, tactile qualities and smell help as well. To Le Corbusier architecture itself is correct skillful and meaningful play of volumes in light. Following the line of thought of Arnheim architectural design may considered to be the art of placing and controlling light sources in space.

"The sunlight did not know what it was before it hit a wall"
Louis Kahn
Fig:27

Light could be discussed technically as well as aesthetically. The technical distinguishing between actual light source such as lamps windows and light reflected from illuminated object or surface which intern becomes weaker sources is not included in this study.

For the perception of objects and spaces it is a prerequisite that it should be sufficiently lit to the illumination level that human eye is sensitive. Issac [1971:54] states that variation of light intensities may be used to assist the position direction and speed of the percipient through a given

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environment, by attracting attention and inducing an appropriate degree of curiosity.

For an example there could not be a stronger attraction than a dark room lit only by a dim source of light. In addition to the attraction of the percipient the perception of spaces may remain constant even if the level of illumination is increased objectively ten fold or more. This seems to be true beyond the capabilities of ocular adaptation. A constant effect is maintained within certain limits. However, level of illumination contributes drastically to the flavor of space. A space that is gloomy could be romantic or frightful and so fourth as opposed to a well-lit space. Perception of the same space changes when the illumination of some of the objects or elements that define it changed, kept the others constant.

The qualitative change of light also changes the space. For an example, the flavor of the space lit by natural sun light will not be the same when, in the night, it is lit by artificial lighting. Similarly, sky light which tone down contrasts or side lighting which accentuates them give quite different perception of the same geometric space.
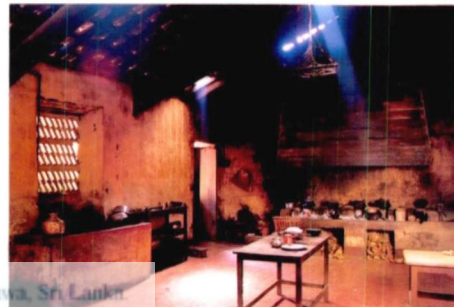
There could not be anything exiting than a beam of light in a gloomy room. Fig:28

An imaginary space could be defined within a space when a portion of it is well lit while the rest is left in darkness. Though this definition is imaginary it is perfectly perceptible. If the observer is out side the well-lit space he feels it to be a transparent box within a large box. If he is within the space in dark appears of intermediate size to the point of ceasing to exist.

In certain instances a light source or a lit up space may function as an object. This is elaborated by Von Miess as "Light as an object, the single window, the isolated stain glassed window, an object or a person spot lit in a dark space, a candle in a room establish a relationship of dependence between source and space similar to that of figure and ground. When looked at directly, the source fascinates and dazzles at the same time on condition however that the size of this source is relatively small in relation to the spatial envelope (Von Miess, Pierre; 1999:122) A possibility of inversion between this type of a figure character and the background and the balance is established by light from a series of objects. Light object make an aesthetic contribution to the delineation of spatial limits. A window on

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the axis or a series of a lights suspended on the ceiling line of the room facilitate a clarification of the spatial geometry.

The counter part of light is shadow. To Von Miess[1990:125] it is the gradation between lit surfaces and surfaces in shadow which supplies information about the three dimensional form of the body. A space or an object could be lit so as to enhance its three dimensionality establishing a balance between contrast and homogeneity. When the contrasting effect becomes strong, owing to directional light information about the object tend to reduce. When the contrast is reduced or balanced due to non-directional light, the three dimensionality of object is increased. However due to uniform light coming from all directions the object could become flat.

The cast shadow of an object is an emanation from the object rather than of light. It is darkness cast by an object reproducing or deforming depending on the angle of incidence and the feature of it shape on other surfaces and objects. These when consciously used as a line are capable of delineating or even of emphasizing forms and edges both of bodies and spaces.

Shadows together with color and texture and so forth may create a visual extension of the element contained in a space. Shadows, whether actual or projected from a light source or applied as in camouflaging may be used to assist or adjust the percipient definition of space.

3.1.4 Volume
Though it is generally known that volume is a function of length breadth and height, it contains and steps beyond a mere physical. Ching, F.D.K. (1996:28) states that a plane extended in a direction other than its intrinsic direction becomes a volume. A volume consists points where several planes come together, lines or edges where two planes meet and planes which define the limits or boundaries of the said volume.

The primary identifying characteristics of a volume are its form which is established by the interrelationships and shapes of planes that define the boundaries of the volume. A volume in architecture could either be a solid or a void. A volume in architecture possesses a duality. It could either be a portion of space contained and defined by a plane or a quantity of space displaced by the mass of a building.

A volume to be perceived as an entity must essentially be defined. With out definition a volume could not be distinguished form an expanse. The six defining planes of a volume should be treated accordingly for they

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determine the flavor of the final product of handling the volume. Either non defined volumes or volume s those are too large may not be perceived by man leading to expiration of the space.

The physical size of a volume determines the function and thus the flavor of a space. For an example increase of volumes leads to sense of public ness. Owing to the private ness or publicness of a space of course in an essential part of its flavor. [Fig:29]
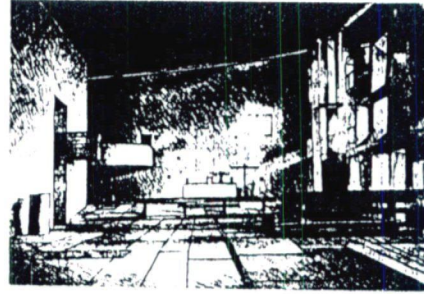
For an example the larger the volume the more will be the cheerfulness and pleasurable a space. On the contrary, a small volume is far more private and intimate.

3.1.5 Depth and density

On one hand the effect of perspective with a notable gradient of texture and on the other hand the phenomenon that indicates an object which partially hides an another are the most common and effective indicators of the perception of depth.

Classical architecture accentuates deep perspective by its profiles of moldings which add a gradient of texture and by its vanishing lines for important representative interiors, urban squares and so forth.

One or the other of these two phenomena is used to produce a deep or a shallow space in painting. Le Corbusier was a master of this technique. Modern architects not surprisingly have also attempted to compose spaces and objects with the help of these methods. Certain architects of the modern movement, for example Michael Graves, working with frontal plains of which's respective distance is small and ambiguous has exploited the effect of shallow space and the phenomenon of transparency that results from the disappearance and fragmentary reappearance of one plain behind the other.

A deep space may well be made a dense Fig:30

An architectural space does not only have a depth but also a density. Generally working with shallow spaces distances are modulated by intermediary and closer stages of depth where a greater density is desirable. However density could be crated also in a deep space. The famous mosque at Cordoba examples this finely. Spatial density is not only a result of physical staging of depth. It can be sufficient to suggest sub divisions implicitly by the modulation of floors, walls or ceilings so that the same unitary space appears relatively full or on the contrary relatively empty." Emptiness" and "fullness" of a space creates a relatively different spatial experience.

Empty and unitary spaces are capable of creating a tension between the location of the observer and the limits of the space, which is akin to the reproduction of the universe. On the other hand a dense space that is rhythmical and modulated appears to be reassuring and earthly.

3.1.6 Openings of space

Types of architectural space could be distinguished between by the fundamental oppositions of their closed introverted and concentrated ness upon themselves or open extrovert and centrifugal ness. Mass is more or less concentrated where as space is more or less closed. The number of openings and their physical size is not the only determinant of the degree of enclosure. An effort made to create a space that is open to exterior will be an effort to make it less explicit. Therefore there is a direct relationship between notions of explicit and implicit space and in the degree of opening or closure. (Von Miess; 1990:107-108).

The pressure of an element belonging to both the interior and the exterior and the reduction of the definition of space gains an opening of space. The larger the opening is the more will be its designation of absence of a wall. The diminishing of the notion of a pierced wall opens out the space.

Doors and windows are the most frequently used methods of handling an opening. It will be a place of passing through or a picture framing an exterior view and a source of light and air. It contributes in equipping a space with a specific flavor. With a large number of openings a space will be far friendlier airy and extroverted whereas with a smaller number of them, on the contrary be introverted.

The mort will be the openings the lesser will be the presence of a defining plane. Fig:31

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Not only the presence of openings but also their relative sizes and their form matters in structuring and flavoring of a space.

3.2 Episodes of spatial progression

The journey through the spaces of a building consists of a starting point; a sequence of spaces and a culmination point. Moving through this sequence; as he is subjected to a variety of experiences the percipient cantum, pause, stop, rest and will change his place and direction. This syntax of spaces could easily be differentiated in to a number of episodes.

However; there could be secondary journeys in a spatial progression that is consisted of few other episodes. In this study the attention is focused on the main path of the spatial progression that consists the important spaces of the final product.

3.2.1 Approach way

The approach way is a device that links a building with its surrounding environment. It provides the building with access to its local context. An approach way takes in to account of any views of the built forms preparing the mind of the percipient to accept it, and orientate him towards the specific direction of the built form. The approach way could be a straight or a winding road; a part of an urban street and so forth.

3.2.2 Building approach

"Prior to actually entering a building's interior we approach its entrance along a path. This is the first phase of the circulation system, during which we are prepared to see, experience and use the building's space.
[Ching.F.D.K; 1943:248]
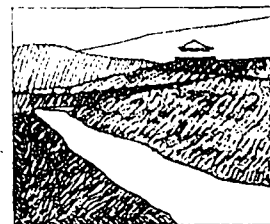
Fig:32

The building approach makes a direct link between the built form and the approach way. It provides the percipient with a closer view of the building prior to entering into its interior. This experience prepares the psychic of the percipient to the experience of the forth coming spaces. An approach could be frontal oblique or spiral. A frontal, approach is formal and heighten the importance and impact of the built form while an oblique approach enhance the effect of perspective. On the other hand a spiral approach emphasizes the three dimensional form of the building.

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3.2.3 About to enter

About to enter is the immediate defined field of exterior space before the main entrance. This space performs as a part of the entrance transformation that provides cues to the specific feeling of entering into the built form and may vary in different types of building. With the said variation it gains different sensations experiencing the differences in shape and so forth. When interconnected the building approach and the point of entrance could be manipulated to create an impact on the experience according to which the sense of direction differs.

3.2.4 Entry sensation
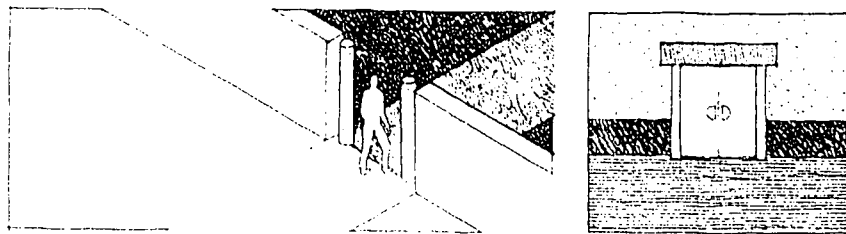
Fig:33

The entrance or the exact point of entering in to a built form is always inherited with an uplifting quality. This is considered to be the main transitional point of the spatial progression where a change in the feelings of the percipient is required. An entrance could be direct, a defined but non enclosed space or a defined filed of exterior space or a covered space which is combined with the exterior. The form of the defined space indicates the desired quality of the specific spatial progression by introducing what is happening inside.

3.2.5 Having entered experience

Having entered experience is derived by an interior space which is well defined and belongs to the built form in concern. This could probably be the entrance lobby, and radiate the rest of movement paths including the one to the main space.

"In terms of location an entrance can be centered within the frontal plane of a building or it can be placed off centered and create its own symmetrical condition about its opening. The location of an entrance relative to the form of the space entered will determine the configuration of the path and the pattern of the activities within the space"
[Ching. F.D.K; 1979:257]

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The entrance provides the principle of a spatially articulated transitional element forming a link between inside and outside. Entrance to a building in concern may have few sequences in which the percipient is persuaded to pause for sometime. It is the spatial quality that communicates the percipient to pause. It is a transitional space that provides cues between the exterior or interior and entry of a part of the spatial sequence.

3.2.6 The intermediate connectors

A circulation space could either be enclosed, open on one side or open on both sides. If enclosed, it forms a corridor which relates to spaces and link them. An intermediate connecter open from one side provides visual and spatial continuity with the spaces linked while one open from both sides become a physical extension of the spaces it passes through.

These are used by the percipient to move from space to space and thus should be directional. It could be linear in form and it could be enclosed, semi enclosed these could be referred to as the linking or connecting spaces from the entry point towards the main space and other secondary spaces. Generally these are used by the percipient to move from space to space and thus should be directional. It could be linear in form and it could be enclosed , semi enclosed or open. An intermediate connector makes movements and provides force for the movement along the required directions.
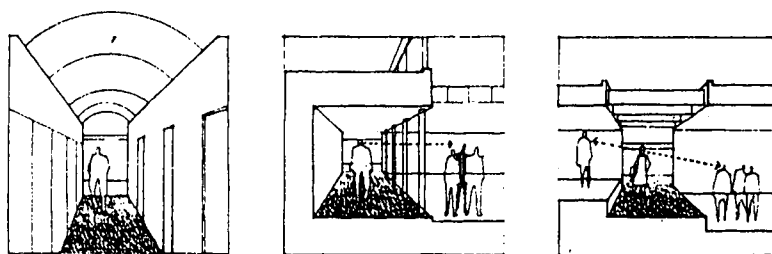
Fig: 34

3.2.7 Intermediate climaxes

In most cases a lobby or a part placed in certain intervals along the connecting space before the major forms an intermediate climax. These are capable of providing cues in specific meaning or take one's mind in opposite direction. These are capable of heightening the quality of the major space. These spaces take the percipient towards the climax providing splendor of the main space in a tracing manner for a periodic progression.

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3.2.8 Final transformation

This is the intermediate movement before the destination, the main space or the climax. It could become an intermediate climax or an intermediate connector. Most often this heightens or enhances the quality of the main space by contrast, as the percipient progress. When he reaches to this space his psychic is prepared to grasp the climax. It is the end of the transforming process that provides specific conditions for the required meanings, by contrast or by harmonization.

3.2.9 The climax

The climax is the destination of a spatial progression, the focal point of the process which represents the purpose of the built form. The other spaces of the building are arranged to make the percipient progress towards it. Climax is the most important and the core space and the centre of interest of a building. It has an influence on the meaning of the building and provides different sensations depending on the entry point and terminating point.

3.2.10 The consolidation

This is the terminating point of the progression. It ties up the whole as a totality strengthening its main purpose, referring to a specific position or focusing to a direction. The consolidation is generally determined by the shape and volume of the climax that is in most of the time at the end of the progression path.

3.3 Episodes of spatial progression and the role of flavors.

As explained previously, a spatial progression could easily and richly be differentiated into a number of episodes. Each of these episodes provides the percipient with a specific experience. The experience of an episode is severely affected by the experience of the previous episode and will determine what the next experience is going to be. There should be a smooth transformation form one experience to another. However, these should not be dealt with as individual entities but as a coherent whole. Handling the totality of the spatial progression each of these episodes could be equipped with a flavor. The flavor of one episode should be a derivation of the previous one or else may oppose to the previous. The episodes which the percipient has experienced will solely determine how he is to sustain the forthcoming experience. It will be a determinant of the orchestration of the spatial progression. The nature of orchestration of spatial progression will be the nature of flavors handled. If the spatial progression is compared with a musical composition, or in other words when a musical composition is taken as a metaphor of spatial progression, the individual notes and the pleasing ness of them will be similar to the

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flavors in spatial progression. With a heavy note, the light note could be contrasted or the entire composition could be made out of heavy or light notes. Further to this there could be a multitude of strategies that could be adopted in composing the music. The manner of composition of the flavors of the spatial progression will determine the overall theme or the concept of the building.

Few specimen types of composing flavors are identified which could be used to generate an orchestration of spatial progression with the help of flavors.

In the beginning of the spatial experience, the flavor may be introduced to the percipient where the intensity of it is at a minimum. The intensity of flavor then is increased as the percipient is taken along the syntax of spaces. Finally in the climax the flavor reaches its peak.

An intense flavor may be introduced in to a relatively important space pf a building suddenly as a surprise. The percipient is taken along the progression even without a clue of this kind of a flavor and is exposed to the surprising flavor all of a sudden.

A flavor of an episode of the spatial progression could clue a forthcoming splendor. This arouses the curiosity of the percipient to experience the building. In addition taken together with the final experience a clue in flavor enhances the experience of the same.

The flavor of a space could be contrasted with that of the previous or latter space of the progression. In t6his method the experience of the latter is said to be enhanced by the previous.

What is mentioned in this text is the pure forms of application of flavors into a spatial progression. In the practicality of this, these may not possibly seen as the pure forms but as a hybrid of more than one of it.

CHAPTER FOUR
Case studies

4.1 Basis for the selection of case studies

Before starting to analyze the case studies in the previous chapters of the study the concept of flavors is discussed in detail and thus a definition of flavors is formulated. Thereafter the tasting of flavors is discussed briefly for the sake of understanding clearly the application of the theory of flavors in to practical situations. Similarly, starting from the concept of space a theoretical frame on the concept of spatial progression is formed. The synthesis of these two concepts or in other words the application of flavors in to spatial progression is discussed in detail hereafter.

In forming the definition of flavors the theory identifies for conditions namely right action, pleasure, wealth and spiritual freedom as basic needs for the justification of any art. Thus the justifications of the architecture of case studies are considered as one of the basics in selecting case studies. Further in dramatic and ideal situations it is experienced that flavors are exploited in the orchestration of spatial progression. The case studies focus its attention on such fine situation to bring in to light the application of flavors in spatial progression.

However, to be fare enough the case studies are selected from a vast range of building which represents different users, environmental conditions and of course different flavors.

1. The light house hotel
2. The SOS village at Wakwella
3. Kiththamge at Galle
4. Subodhi intergral education centre, Piliyandala

are selected as the case studies on these grounds.

4.1.1 THE LIGHT HOUSE HOTEL-GALLE

Nearly two kilometers to the historic city of Galle , by the Colombo , Galle coastal line lies the famous Geoffrey Bawa hotel , the light house. Spreaded all over a cliff which seems to be a barrier between the Indian Ocean and the Galle road. This small yet gorgeous building demarcates its presence strongly by dominating the cliff.

Form the immediate context of the hotel it is almost impossible to clearly visualize the ocean owing to the presence of the said cliff. The architect in this context has conceptualized the hotel to become a "belvedere" exploiting the physical form of the site. The percipient through a tubular space is taken up to the peak of the cliff providing him in the end with an astonishing view of the ocean.

A beach provides the percipient with a variety of experiences. In the monsoon it's a total vulgar, but in the sunny season, it is joyful. In the morning it is cheerful and in the night it is romantic. The intention of the spatial progression of this hotel is to take the percipient into this splendor with a systematic and a pre defined transformation.

The appearance of Fortress, th first clue of the ocean
Fig:35

The compressing space that provides clue for the next space, a transformation of flavor.
Fig:36

Fig:37

The journey through the light house begins as the percipient takes the turn of the road to see the hotel from a distance. To the outer appearance it is a small and robust fortress with a void on a solid, heavy rubble base. The smaller details of the front view gradually become clear as he gets closer to it.

Avoiding the next turn of the road, the percipient enters into the hotel. the entry sensation is not very strong in the building which is justifiable owing to its public leisure oriented function. Welcoming the "entered" percipient will be the large grand entrance lobby. To the feet of him will be a rough textured floor. The appearance of the lobby will be heavy. Gloomy will be its lighting condition thus cluing about the forthcoming flavor.

The next space of the syntax will be a tubular stairwell. The stair case is wrapped around the inner wall surface of this tube. To a side of these stairs will be sculptures of men in violent gestures. The light beams falling on the various features of these sculptures create shadows on their surfaces adding to the flavor of it. The entire space is dipped in a total darkness allowing few beams of lights to enter in. these light beams direct the percipient along this frightful space towards the main space and the percipient passing these reddish brown walls touching their roughness passes onto the next experience of the progression.

As he enters into the main space the percipient may be astonished with surprise as it is a total contradiction to the previous space. Its floor is smooth, the walls are white washed brilliantly and the entire

The frightful flavor of the tubular stairwell that contrast with the flavor of the beach. Fig:38
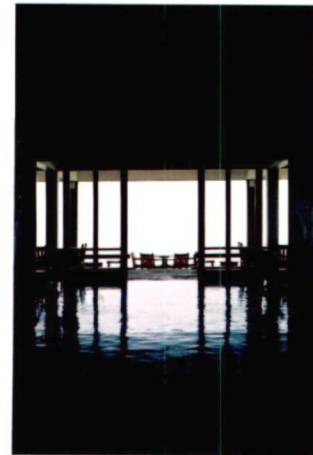
The main space –unification of the expanse of the ocean and an architectural space, not the ocean not something else Fig:39

space is lit up brightly and cheerfully with natural sunlight. The space is quite deep but not a dense. It of course is a prologue to the experience of the beach. The volume of the main space unites with the expanse of the ocean and drags the flavor of the beach into the space. Its beauty awakens the soul of the percipient, binding him passionately with the space, relaxing him entertaining him and leading to spiritual freedom. The reflection of the sun on the floor and its glitter recreated the image of the ocean and unite it with the same. The columns are painted black minimizing their effect making the space in line with the horizon. The moist wind of the ocean directly flows into the space welcoming the percipient. The sounds of combers and the smell of hard water makes the experience memorable and of course unforgettable.

The in-depth experience of the ocean- the spiritual freedom. Fig:40

To the left hand side of the percipient opens a small corridor that leads to a green terrace. It is a place to stop, loiter and enjoy. The distant view of the Galle fort is captured by the percipient realizing the heritage of the southern coastal region.

The view of the distant Galle fort.
Fig:41

In a wholistic view the architect in the light house has used contrasting flavors to arrive at a fine spatial progression. Before the entry sensation, the percipient is given clues about the ocean making him curious. Soon after the entry sensation he is taken into the compressing space that is gloomy and frightful. Thereafter, the percipient is released into the climax contrasting the flavor again. In this building, the experience is dramatized and made curious by the contrasting of flavors adhering to a basic spatial theme.

The end of a secondary path- the swimming pool, the flavor of ocean brought into the building.
Fig:42

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Plan of the light house hotel

Fig:43

4.1.2 SOS VILLAGE- GALLE

Designed to safeguard the childhood of the orphans the Herman Gmeinar village provides them with love and care of a family. Sited about four kilometers from Galle, by the Wakwella road this non governmental charity based institution shelters children who suffers the loss of a family due to the war and various other reasons all over the country.

The orphans deserve to be loved and cared. They all need parents and a fine family back ground to grow up and to become a productive and positive adult. Understanding this need the architect of this village has conceptualized to provide the orphan with a family. Parallelly, the architect of the building complex has conceptualized to provide the orphan with a domestic back ground and a homely environment. In the building complex thus safe guarding the innocence of the childhood.

The journey through the building starts at the main entrance from the Wakwella road. From the main entrance a percipient enters in to a forecourt defined by the institutional part of the building complex, set back from the road, linked with an internal courtyard of the initial part of the spatial progression.

The entry sensation, the clue of the residential flavor. Fig:44
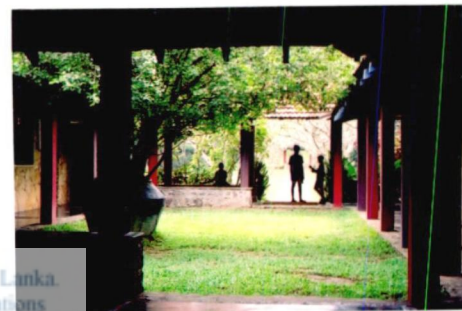
The entrance courtyard. The beginning of the serene flavor The clue of caring ness. Fig:45

The axial pathway and the serenity- the disciplinary tool of the architect.
Fig:46

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This forecourt as well as the above said informal courtyard are delicately proportioned so that they relate to the scale of a child. Between the two courtyards stands the entry sensation subtle and mild thus suiting the function as a public building. The internal courtyard clues the forth coming serene flavor in the spatial progression. As anticipated, the percipient thereafter is exposed in to a lawn of total serenity. Along this lawn the percipient has to walk about seventy yards under the shades of plumeria growth to reach a delicate shelter located in the latter extreme of the lawn. This path being an axial, symmetrical and dedicate persuades the crippled mind of the child to behave in a disciplined manner and prepares his mind to sustain the forth coming residential flavor.

At the above said pause the axial path way branches off leading the percipient either to the climax or to the residential zone. The climax or the kindergarten is erected around a Bo-Tree facilitating a circumbulatory movement. The courtyard that contains the Bo-Tree is a place for contemplation and spiritual freedom.

The secondary path of spatial progression as stated earlier leads to the percipient to the residential zone. The rubble paved pathway suddenly terminates at a small court defined by a set of delicate houses, that seemed to be the hub of the housing units hich binds them together and keep them alive. These houses from the appearance are related to the body

The climax; a place for Contemplation. Fig:47

The consolidation
Fig:48

The playing area breaking the serenity and adding an element of playfulness- the overwhelming child ness.
Fig:49

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dimension of child. The entire area is finely shaded by the presence of few shady trees. The lines of cloth; the sounds of children playing and cups clanging provides evidence that the essence of family life happens inside these. The color scheme is so carefully selected that the parts of house are seen as somewhat childish. Contrasted to the background; it subtly demarcates the presence of these "homes".

At the beginning of the progression a flavor of serenity is experienced by the author. Since, the orphan enters in 5to the complex with a crippled mind which may not be the best mood, to be benefited by the concept of the SOS village. The afore said serene flavor in this context prepares his mind to sustain, appreciate and benefited by the building complex. In addition, it should be mentioned that this lawn suits the children with its proportion and scale rather than being a mere grandeur isolating the orphans. After the serenity, the orphan is then exposed in to the residential flavor enclosing caring and loving the childhood.

However; most probably owing to the personality of the architect the author experienced a certain degree of Tamil ness in the selected color scheme of the building complex. This may not be the ideal as it could be alien to the orphans brought up in a separate cultural stream.

The residential proportion- the way home.
Fig:50

The residential zone. The making of a place that suits the childhood- a manifestation of the co5rrect combination of color, texture and so forth. Fig:51

The strong definition of house, enhancement of sharing love and family bond.
Fig:52

47

The language that makes the experience of a house memorable long lasting.
Fig:53

4.1.3 KITHTAMGE-GALLE

Kithtamge, the indoor boulevard originally was a granary built in the Dutch ruling era and therefore is about 250 years old. Located in the historic city of gall this magnificent spatial progression today is converted into the said function by the locals with a spontaneous transformation process owing to its potential to function as such.

The spaces of this building consist of a major corridor about which the other spaces are arranged symmetrically and a series of small courtyards. In the end of the pathway lies a large courtyard. The above described corridor today functions as the main access to the building interior while the rest of the spaces are occupied by small scale jewelry shops and houses. It is noticed that the shops are located in the front area of the building while the houses are limited to the deeper parts of the spatial system.

Facing a busy street, this ancient building sits back calmly defining a small front yard welcoming the percipient. This front yard opens into a lobby, delicate and light which could be called a welcoming lobby rather than an entrance lobby. Through a robustly detailed grand door, the welcoming lobby is connected to the main access way which connects the interior and exterior. The first ever space which a percipient feels is the tall and narrow corridor that leads directly into the climax.

But before entering into the climax the percipient then enters into a shopping

The mildness of entry sensation that makes Kiththamge a part of the outdoor street. Fig:54

The axial pathway which arrives at a flavor similar to what is seen in the shopping street. Fig:55

space. The owners of these spaces have tried their best to eradicate the overwhelming gloominess of the space with the help of a number of filament bulbs. However, at its edges and corners signs of gloominess are still seen. The rest of the space is lit up brightly by the yellowish light of filament bulbs thus enhancing the glitter and glamour of jewelry. Looking at its side the percipient then only realize that the shopping area is linear in form and is arranged perpendicular to the main axis of the building. Being a light and compact space the shopping area is filled with the murmur of people and the voices of salesmen inviting the user to visit their shops "just to have a look"

This shopping space then again opens into the previously discussed corridor. After few anticipating steps, towards a beam of light coming form his front, the percipient enters into the first of the series of small courtyards. The scale of the courtyards is so related to the human scale that it makes the percipient feel that he also is as prominent as the courtyard. The edges of the eaves are easily reachable for the percipient. The direct hit of sunlight into its walls creates shadows on the wall surfaces. Irrespective of its closed introverted ness this courtyard possesses a good degree of domesticity. This spatial sequence repeats few times rhythmically fascinating the percipient. A shopping space- a corridor – courtyard-and the corridor again, and finally the percipient enters into the climax of the spatial progression, the large courtyard.

The shopping area that has a commercial flavor. The dynamic and business generated. Fig:56

The intermediate courtyards-the introduction to the domestic flavor by blotting the commercial.Fig:57

This courtyards being lit by natural sunlight, is surrounded by a stone pillared veranda right around which provides access to the dwelling units nearby, In the middle of the courtyard will be few small, yet shady trees that are dominated by creepers creating a wonderful light and shading effect. This space is enlivened by human laughter, smell and activities. Few lines of clothes were seen in the verandah, a smell of food comes out from a small square shaped window, and few youths were enjoying the company of each other in the shades of the verandah.

The domestic flavor of the climax. The intimacy and calmness. Fig:58

The climax of the spatial progression is seen from the entrance itself, owing to its spatial order; even without a clue of its flavor in the initial spatial experience. When a building becomes straight forward to such extent boredom could arise. To prevent this possibility, the designer has introduced the series of small courtyards on the way to the climax.

The detailed verandah around the courtyard. Fig:59

The climax of this spatial progression seems to be a domestic one. However, the initial part of generates a commercial flavor owing to its function and the adjacency of the bust commercial street. In this context, showing the climax to the entrance may be misleading for the percipient. In addition to this misleading ness there initiates a need for a smooth transition form the commercial flavor to a domestic. To fulfill this need, the designer has introduced small and delicate domestic courtyards on the way to the climax rhythmically. These courtyards providing the percipient with clues of the final experience appropriates his mindset for the same.

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4.1.4 SUBODHI INTEGRAL EDUCATION CENTRE- PILIYANDALA

Located in the tranquil shore of the famous Kospalane River, the Subodhi integral education centre spreads its built wings in a land of around eight acres of rubber plantation. This hybrid of radial and linear spatial organization, which reflects the discipline of Christian church houses functions such as lecture rooms, auditorium, library, accommodation and so forth. This building being an institute of the Catholic Church focuses its attention on theological studies which is added to by an adult education facility.

The spatial experience of Subodhi extends beyond the physical boundary of the premise rather than being restricted in it. The percipient starts to feel the Subodhi at the beginning of the narrow, almost unnoticeable pathway that connects the premise and the main road along the green. The percipient walking along the pathway takes two sharp turns to his sides to clearly see the entrance tower of Subodhi standing straight in the natural landscape. This tower provides the percipient with the feeling that he is entering in to the spatial experience, a forth coming splendor. The entry sensation as seen also in other case studies is made mild thus appropriating the spatial progression for a public building.

The pathway dives into the soil to define a tunnel like space.
Fig:60

The corridor to the climax.
Fig:61

Fig:62

The main space or the cafeteria and the entrance lobby is linked together with a corridor through the entrance lobby which in the beginning dives deep in to the soil defining a tunnel like space. The architect has cut open the roof slab of the tunnel at regular intervals providing space for beams of exciting natural sunlight to invade. The main space of Subodhi is the perfect for a theological education centre. It is a place to be in, loiter around and step beyond mere appreciation towards the spiritual freedom. Being in the corridor which runs right around the cafeteria the percipient is exposed to the sunlight filtered by the canopy of rubber trees.

The corridor passing the cafeteria leads to the private residential area of the building complex. A clue of the private ness of the zone is given in the spatial organization itself. Being put in towards it is the dead end look alike extreme of the corridor that secure the privacy of inhabitants.

In the shore of the tranquil Kospelane River is the consolidation, the small shelter for absolute contemplation. It seems to be a continuation of the main space that juxtaposes with the surrounding environment. It is a light musical tone, which follows the composition of heavy tones

The climax- a place for contemplation.
Fig:63

The consolidation –the spiritual freedom.
Fig:64

The tranquility of the place.
Fig:65

after a couple of silent heart <u>beats.</u> rhetoric!

Well defined by surrounding buildings the front yard of Subodhi welcomes the percipient it is lit by bright tropical sun and unpaved for the percipient to feel the coarseness of the soil. It is humane in scale delicate in proportion and humble and tranquil in flavor.

The corridor to the residential zone.
Fig;66

The percipient enters in to the narrow corridor and the tunnel there of which is lit by sharp beams of natural sunlight at particular intervals leaving the rest of place in the gloom. This tunnel like a space possess a flavor that could be termed romantic. This tunnel seems to be one of the best places in the region to example how romantic a space could be with the correct and sensitive handling of light and shade. The percipient is taken through it by rhythmically ordered light beams and the resultant romantic ness.

The main space of the complex is a place which assimilates the firmness and delight of the river into itself. The entire area is finely lit by filtered natural sunlight the canopy of the rubber trees create shadows dancing to the feet of a percipient astonishing view of the Kospalane River makes him sit back relax and enjoy the environment.This tranquility overwhelms the percipient thus dictating him a mood to behave in the final episode of the major path of spatial progression, the consolidation. It is a place where the grammar of design namely scale and proportion, color tone and texture and so forth are exploited in an optimum level freezing the gesture of human feeling.

In this context Subodhi could be explained as belonging to that type of flavors in spatial progression where different type of flavors are ordered randomly adhering to a prominent theme.

Plan of the Subodhi
Fig:67

CONCLUSION

CONCLUSION

The daily routine of mundane man, with the modernization of the society tends to grow monotonous. He seems to be living a routine rather than a life. In the morning he walks up and rush to work. Back in the evening he returns in a crowded bus and hurry back to bed keeping in mind that there is yet another working day coming. One could find many solutions for such a tragedic situation. The performance of art as public entertainment in this context falls to that category which holds the prominence in solving this issue. This study focused its attention on the contribution of architecture in the same. An architectural space should essentially contain a flavor. To fully grasp a space one should grasp its flavor. Yet; grasping the flavor of one space is insufficient as the entirely of a building is a portfolio of spaces. Therefore rather than flavoring a single space an attempt should be made to flavor the entire syntax for the percipient to experience it as a progression. This study further focused its attention on the methods by which the spatial progression could be dramatized with flavors.

The entirely of a building may consists more than one flavor. In such a situation; one is made prominent keeping the others secondarily and belonging to the same theme. In deciding what is to be prominent and what is not to be; the architect has to take in to account of the context; the function the time the culture to which the user belong or a philosophy from which the architecture is derived. Making such important decisions the architect creates the intangible quantity of flavor with the help of tangible.

With flavors; it is most important to relate one to another creating a transformation in the percipient psychic. Properly handled it will be a manipulation of the spatial progression of the building. In other words; to optimize the tasting of q flavors of a spatial progression, their interrelationships should be sensitively and properly handled.

In this study four specimen situations are selected for further analysis. In the case of the Lighthouse hotel; prior to the entry sensation a cue of the ocean and is given. In the tubular space a frightful flavor is achieved while in to the climax the flavor of the ocean is dragged. In the Kiththamge the climax is shown to the entrance and to retard the building up of monotony courtyards of residential flavor are introduced of regular intervals. At the SOS village supportive flavors are used to prepare the mindset of the percipient for the building experience. Finally in the Subodhi; spectrum of flavors are used. With these case studies four methods are identified as possible ways of handling flavors in a spatial progression.

1. The flavors could be contrasted so that the experience of each is enhanced.
2. The flavor of the final experience could be clued in the way to it breaking a possible monotony.
3. Supportive flavors could be exploited to pre arrange the psychic of the user to suit the final experience.
4. Flavors could be randomly ordered thus dramatizing the experience to the maximum possible; yet adhering to a single theme.

This study being a small one, which is limited by many factors, refrained from studying the methods by which flavors could be exploited in spatial progression in great detail. By diversifying in to such a large scope; the study could be made a fully detailed description of flavors including perception of flavors by the casual percipient. With a proper study of human emotions in the spatial experience; which is too large a scope for this kind of a study; this study could be exploited to establish the appropriateness of the use of flavors in a spatial progression.

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